

8-22-1979

## Wait Until Dark starring Betsy Palmer

Little Theatre on the Square

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# Sullivan Theatre, Inc.

The Little Theatre - On The Square

*"Central Illinois' Only Star Music and Drama Theatre"*

SULLIVAN, ILLINOIS



## BETSY PALMER

IN

# WAIT UNTIL DARK

August 22 - September 2, 1979

# Sullivan Theatre, Inc.

*James J. Grumley*  
Producer

*Barbara & Gerald Sullivan*  
Managing Directors

presents

## BETSY PALMER in WAIT UNTIL DARK

By FREDERICK KNOTT

with

THOM CHRISTOPHER

RICHARD KUSS

KATHY BERNARD

DAN DESMOND

and

DAVID LITTLE

Directed by

**GEORGE KEATHLEY**

Production Designed by ROBERT D. SOULE

Set Executed by BRUCE MORRISS

Lighting Designed by ED BAGGER

Production Stage Manager — RONALD SCHAEFFER

Promotional Art Work, Cover — DANE LINDLEY

Technical Director . . . Bruce Morriss

Assistant to the Stage Manager . . . Lynn Mahin

Properties . . . Gary Shrader

WAIT UNTIL DARK produced by special arrangement with Samuel French, Inc.

Sullivan Theatre, Inc., is a professional theatre employing members of Actors' Equity Association.



# Angels of The Little Theatre\*

On January 16, 1979, when The Little Theatre on the Square closed its doors, it looked as if Central Illinois had lost one of its finest assets -- quality, professional theatre with big name stars at affordable prices.

The problem was simple: costs were more than revenue. Ticket sales were not keeping up with the spiraling costs of bringing in top-name entertainment people wanted. In other words, The Little Theatre could no longer make it as a "for profit" operation. Not only was the profit margin gone, The Little Theatre had financial losses to the extent that the owner had no choice but to close the theatre.

But there was still a thin reed of hope because there were a few dedicated people willing to work to find another way to keep our theatre. They formed a new non-profit organization and accomplished their first goal: the Little Theatre is open for its 23rd consecutive season.

But we shouldn't kid ourselves. None of the economics of managing the theatre have changed and cold reality is that costs will exceed ticket sales revenue by \$120,000 this year. No one should think the reopening of The Little Theatre anything but a temporary reprieve. In order to keep the Little Theatre from becoming just a pleasant memory of the way things used to be, it's going to take something more.

It's time now to find out if the people of Central Illinois really want The Little Theatre to stay open, and because we think you do, we're coming to you for help. You can help by becoming an "Angel of The Little Theatre".

At the time the theatre closed, hundreds of people asked what they could do to help but there were no real answers then. Now there are. We know we have to raise \$120,000 this year, over and above projected ticket sales, in order to keep the theatre going. We have an aggressive fundraising and promotion program planned which is designed to tell a lot of people about our situation and ask them for help.

But you're special. You support The Little Theatre or you wouldn't be here, reading this program tonight. We know you want to see The Little Theatre continue. So, we want to give you the opportunity to become an Angel of The Little Theatre. Becoming an Angel is not only symbolic of your continued support of theatre in Central Illinois, but will be a very important way you can personally help the theatre.

A contribution of just \$50 will make you an Angel of The Little Theatre, \$250 will make you a Guardian Angel, and \$1000 will make you an Archangel.

And remember, now that The Little Theatre is a non-profit organization, your contribution is tax-deductible.

There are other things you can do too. Please take the time to read and fill out the enclosed envelope. And be sure to give us your ideas about things we can be doing. We need ideas as well as money.

The need for everyone's help is critical. The Little Theatre, which we have all taken for granted for so long is in trouble. Please be an Angel and help it survive. Just hand the envelope to any usher. Right now. Or mail it in -- the postage is prepaid.

★ ★ ★ ★ ★

\* Historically, those people who have given financial support to theatre have been called Angels. Thus you will be participating in a long tradition by becoming an Angel to The Little Theatre.



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## SYNOPSIS OF SCENES

The action takes place in a basement apartment  
in Greenwich Village

### ACT I

- Scene 1: Friday evening
- Scene 2: Saturday afternoon
- Scene 3: Twenty minutes later

### ACT II

- Scene 1: About an hour later
- Scene 2: A few minutes later

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## ABOUT THE PRODUCER . . .

**JAMES J. GRUMLEY** is a financial consultant who divides his time between Chicago, where he has four grown children, and Washington. But he still has at heart the welfare of his native Central Illinois. Recently he formed an important tie with Sullivan and the area when he organized a non-profit corporation to rescue the Little Theatre on the Square. In doing so he became Producer of Sullivan Theatre, Inc.

Born in Champaign, he graduated from the University of Illinois with a degree in Commerce in 1943. He then saw service as a naval lieutenant in the Caribbean and North Africa during World War II. Returning to civilian life, he began a career as a certified public accountant. Later he established his own accounting firm in Joliet, enlarged it, and maintained it as senior partner for over twenty-five years.

On retirement from the firm, he undertook new duties, serving as volunteer Deputy Treasurer of the Republican National Party during the Ford-Carter election campaign and for the year that followed. He is a director of Heritage Bank Corporation, a group of fifteen banks in the Chicago suburbs. He has sat on the boards of directors of various other corporations, has done civic and philanthropic work, and is a trustee of St. Raymond's Cathedral in Joliet.

In March he accepted a new challenge — that of becoming a theatrical producer.

### ANTONIO... in the Merchant of Venice

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## ABOUT THE MANAGING DIRECTORS . . .

**GERALD** and **BARBARA SULLIVAN** of Charleston share a common interest in drama and music and head a theatre-oriented family. Most of their six children have appeared onstage at one time or another, and their oldest daughter, Katie, is an aspiring young actress.

Since 1947 Gerald has directed over one hundred major productions of plays and musicals for university, community, and summer theatres. Recent productions include *ONE FLEW OVER THE CUCKOO'S NEST*, *A MID-SUMMER NIGHT'S DREAM*, *A MAN FOR ALL SEASONS*, *CAROUSEL*, *1776*, *ANNIE GET YOUR GUN*, *I REMEMBER MAMA*, and *THE ROYAL FAMILY*. He earned a Bachelor of Dramatic Art degree from DePaul University's School of Drama, a master's degree from Northern Illinois University, and a Ph.D. from the University of Minnesota. Since 1969 he has been a professor and director at Eastern Illinois University.

Barbara, a native of Champaign, has taught, performed, and directed music in various capacities since earning bachelor's and master's degrees in music from the University of Illinois. She has taught in Illinois public schools, at St. Mary's College in Minnesota, and at Eastern Illinois University. As a private voice instructor, she has coached students for auditions for summer theatres, stage shows, and night club work. She has performed as vocal soloist on Minnesota television and in several Central Illinois cities. Barbara was a college music director for six years and has been music director for community theatres in Minnesota and Illinois.

The Sullivans, who have co-directed more than a dozen musicals in the past, are looking forward to success in a new joint venture, managing Sullivan Theatre, Inc.

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## ABOUT THE SCENE DESIGNER . . .

ROBERT D. SOULE is being welcomed back to Sullivan for his twelfth season as resident designer. Nearly a hundred shows here have borne his special touch, a touch acquired through experience in professional designing for the New York stage, as well as for television and movies. In New York he designed over thirty shows, including the original productions for eleven. Among them was the revised version of Tennessee Williams' *THE MILK TRAIN DOESN'T STOP HERE ANYMORE*. He has also created scenic wonders at such prominent theatres as Sombrero Playhouse, North Shore Music Theatre, Casa Manana, and Coconut Grove Playhouse. A native of Bushnell, Illinois, he studied at Western Illinois University and at the Pasadena Playhouse. Since 1968 he has been resident designer at Trinity Square Repertory Theatre in Providence, Rhode Island.

## The INDEX

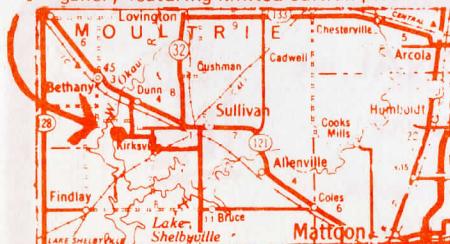
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Sam Hendrix .....	DAN DESMOND
Gloria .....	KATHY BERNARD
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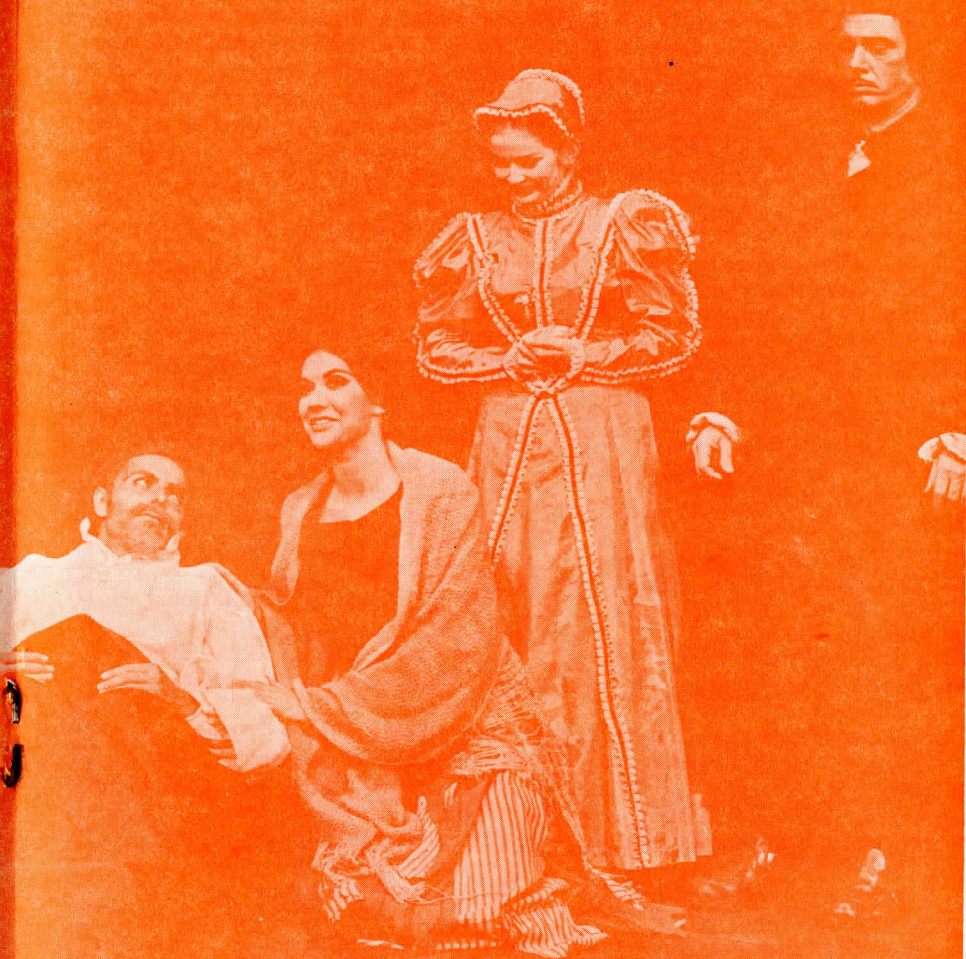


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**ABOUT THE STAGE MANAGER . . .**

**RON SCHAEFFER**, new to the Little Theatre, has been an apprentice, a director, an actor, and a stage manager. The Repertory Theatre of Lincoln Center gave him his first New York theatre job. There he stage-managed **A CRY OF PLAYERS** with Anne Bancroft and Frank Langella, and **SUMMERTREE** with David Birney, plus five other shows.

**HAIR** on Broadway and **LEMMINGS** off-Broadway, with John Belushi and Chevy Chase, are other New York credits. Ron recently directed his wife, Barbara Houston, in the title role in **THE LAST OF MRS. LINCOLN**. Barbara played Catherine in Sullivan Theatre's **PIPPIN** and was Charlotte in "A LITTLE NIGHT MUSIC."

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## WHO'S WHO IN THE CAST...

**BETSY PALMER** (Susy Hendrix) is in that super galaxy of stars who are instantly recognizable with the mention of their first names. "You mean," she says, "that everyone thinks I sewed the first flag."

A product of the Midwest, she graduated from the mammoth studios of Hollywood and television's most popular talk shows to her current eminence as one of America's most versatile stage actresses. Her most recent credit is the role of Beverly in the Charles Playhouse production of *THE SHADOW BOX* directed by Richard Chamberlain, in which she received critical raves. Her most recent Broadway appearance was in *SAME TIME, NEXT YEAR*, and she has lately essayed the star roles in Tennessee Williams' *THE ECCENTRICITIES OF A NIGHTINGALE*, Ibsen's *A DOLL'S HOUSE*, Shakespeare's *AS YOU LIKE IT*, and Neal Du Brock's *COUNTESS DRACULA*, all to gratifying critical and public acclaim.

She loves to tour and has criss-crossed the continent several times, most notably in major revivals of Rodgers and Hammerstein's *SOUTH PACIFIC* and Lindsay and Crouse's *LIFE WITH FATHER*. Now in the enviable position of accepting only those parts which engage her complete dedication, she has lately performed with the major resident repertory companies. At one, Buffalo's Studio Arena, she broke all previous attendance records. This is her first appearance at the Little Theatre on the Square.

**THOM CHRISTOPHER** (Harry Roat) won the Clarence Derwent and Theatre World Awards for his portrayal of Felix in *NOEL COWARD IN TWO KEYS* with Anne Baxter, Hume Cronyn, and Jessica Tandy. He was featured as Apollodorus in *CAESAR AND CLEOPATRA* with Rex Harrison. Off Broadway he starred as McMurphy in *ONE FLEW OVER THE CUCKOO'S NEST*. He has been guest artist for the Pennsylvania Arts Festival, playing Fred Graham in *KISS ME KATE*, and for the Rhode Island Arts Festival, taking the baritone role in *JACQUES BREL*. He has appeared as both Bassanio and Lorenzo in *THE MERCANT OF VENICE*, as Mick with Philip Burton in *THE CARETAKER*, and as Valere in the Philadelphia Drama Guild's production of *THE MISER*.

Mr. Christopher has been guest star on such television series as *THE ROOKIES*, *KOJAK*, *BRONK*, *CANNON*, *MOVIN' ON*, *HARRY O*, and *THE EDDIE CAPRA MYSTERIES*. Daytime viewers know him as Noel Douglas on *THE EDGE OF NIGHT* and Earl Merrick on *LOVE OF LIFE*. His films include *VOICES*, in which he played Paul Janssen, *FIREPOWER* with Sophia Loren, and most recently *S.H.E.* with Omar Shariff. In the latter, which was shot on location in Rome, he played Eddie Ponti.

New York-born, he graduated from the Performing Arts High School and continued his dramatic training at Ithaca College and the Neighborhood Playhouse.

**DAVID LITTLE** (Mike Talman) has appeared on Broadway in *ZALMEN, OR THE MADNESS OF GOD*, in *THIEVES*, and at Lincoln Center in *AN ENEMY OF THE PEOPLE* and *ANTIGONE*. Off Broadway he has been seen in *IPHIGENIA AT AULIS* with Irene Papas, *MACBIRD*, and *ANTONY AND CLEOPATRA* at the New York Shakespeare Festival. His regional credits include the roles of Tom in *THE GLASS MENAGERIE*, Richard in *RICHARD III*, Morris in *THE BLOOD KNOT*, and Moe in *AWAKE AND SING!* at such theatres as the Guthrie, the McCarter, Cincinnati Playhouse in the Park, and the Eugene O'Neill Playwright Conference.

Mr. Little took roles in the films *KING OF THE GYPSIES* and *RUNNING WILD*. On television he has been seen on *THE ANDROS TARGETS*, *SATURDAY NIGHT LIVE*, *LOVE OF LIFE*, and *LIVING TOGETHER*. He studied at William and Mary College and at Catholic University and with Philip Burton in New York.

**RICHARD KUSS** (Sergeant Carlino) is repeating the role he created in the original Broadway production of *WAIT UNTIL DARK*. He has enjoyed other Broadway successes in the Pulitzer Prize-winning shows *J. B.* and *THE SHADOW BOX*. Recently he appeared in *GOLDA*, starring Anne Bancroft. He has toured in *MAME, 1776*, *THE TENDER TRAP*, and most recently as Joe Benjamin in Neil Simon's *GOD'S FAVORITE*.

Mr. Kuss has appeared on many of the New York soap operas and played the Irish foreman in the PBS series *BEST OF FAMILIES*. In the film *THE DEER HUNTER*, he took the role of Steeltown's alcoholic

father. Passionately fond of the American theatre, he has conceived a reading of scenes and songs from the Revolutionary era and performed it frequently in the New York City area. As Artistic Director of the American Theater Company he staged a Bicentennial Celebration of three plays written in 1776.

**KATHY BERNARD** (Gloria) began her career by impersonating old-time movie stars. Then she went on to voice lessons, to study at the Dance School of Performing Arts in New York, and to singing and dancing in local night clubs. Her first acting role was Gracie Shinn in *THE MUSIC MAN*, at Chateau de Ville Dinner Theatre. Other appearances include roles in *HANSEL AND GRETEL*, *LITTLE RED RIDING HOOD*, *WINNIE THE POOH* (Robin) and *A CHRISTMAS CAROL* (Tiny Tim). She has played Brigitta in *THE SOUND OF MUSIC* at the Coachlight Dinner Theatre and Helen Keller in *THE MIRACLE WORKER* at New Jersey's Papermill Playhouse. Recently, she repeated that role in an off-Broadway revival. Kathy had the lead role in the film *GAMES WE PLAY*.

**DAN DESMOND** (Sam Hendrix) has acted with many regional companies, including Yale Repertory Theatre, Oregon Shake-

speare Festival, Robert Lewis Acting Company, and Playmakers Repertory in Chapel Hill, North Carolina. During three seasons in residence at Cleveland Playhouse his roles included George in *OF MICE AND MEN*, Wallingford in *GET RICH QUICK WALLINGFORD*, and Bill Cracker in *HAPPY END*. Earlier this year he played Henry Stubbs in Richard Nelson's *THE VIENNA NOTES* at Playwright's Horizons and the leading role in George F. Walker's *GOSSIP* at the PAF Playhouse. Most recently he appeared in *ON MOUNT CHIMBORAZO* at Brooklyn Academy of Music's Dodger Theatre.

**MICHAEL ARKIN** (Policeman) has a long list of off-off-Broadway credits, where he has taken such roles as Cassius in *JULIUS CAESAR* and James N. Jelly in *THE BLIND JUNKIE*. He appeared as Mikey in *YOU CAN RUN BUT YOU CAN'T HIDE* for New York's WNET, Channel 13. He trained at Wesleyan University in Connecticut and at the O'Neill Theatre Center, where he played Clem in *YUCCA FLATS*. Mr. Arkin is a founding member of a well-known street theatre, The Everyman Company of Brooklyn. He studies with Curt Dempster of the Ensemble Studio Theatre in New York.



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